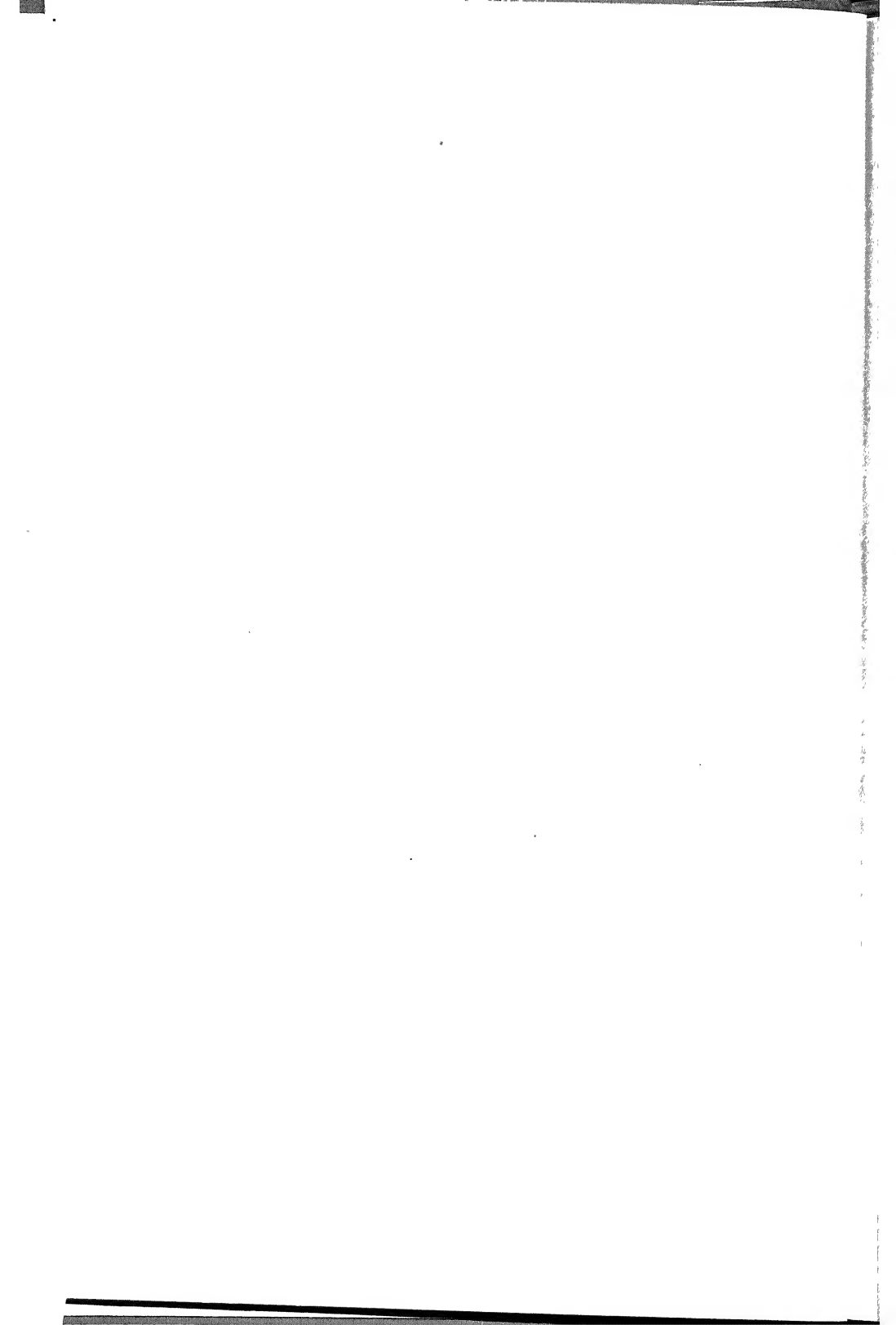




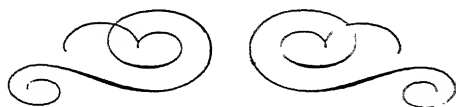
MUSIC
FOR THE
VIOLIN AND VIOLA



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Compiled by
HANS LETZ

Volume II of the series
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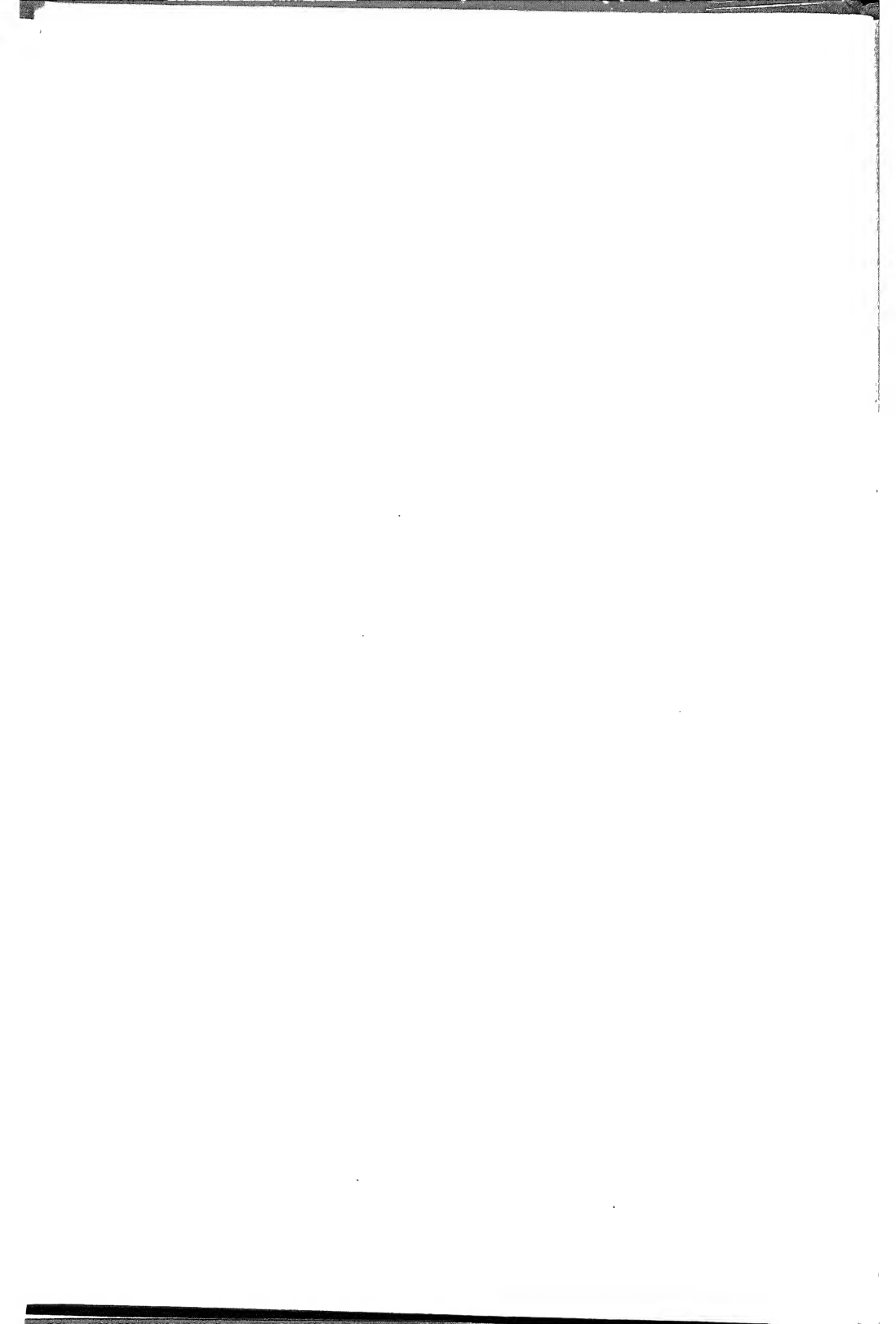


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TO MY FRIEND ALBERT F. METZ

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PREFACE

During many years of teaching activity I have often felt the great need for a reference list which would offer a bird's-eye view of the violin and viola literature suitable for teaching and concert performance. While discussing my observations with a number of colleagues I found that many of them shared my views. We concluded that such a project would not only be of service to experienced pedagogues and performers refreshing their memories in regard to the available material in their field, but would also be musically helpful to students and young teachers. I decided to attempt the task of compiling a reference list fully realizing the great difficulty and responsibility involved.

I have chosen material from the best literature of the past and of today. For lack of space it was regrettably necessary to omit some works of importance and merit, and no attempt has been made to offer an exhaustive list of works for violin and viola.

The easy and elementary pieces are in most instances to be considered as study material. They may seem few in comparison with the total number of compositions, yet enough have been included to provide the needed foundation in technique and musicianship and to serve as stepping stones to the more mature repertoire. Under good instruction the student should not spend too much time on preparatory pieces; the sooner he can proceed to works suitable for actual performance the better.

The graded course of purely technical studies for violin has been selected to develop a balanced mastery of mechanical requirements. Naturally there are many other excellent methods and studies which would produce the same good results, and it is entirely within the teacher's choice to make whatever substitutions he thinks fit. Special methods for viola, too, may be added at will, though the fact that practically every viola student has studied the violin before taking up the viola suggests that he has gone through the fundamentals of a technique very similar in both instruments, and it is, therefore, quite feasible for him to start with the material in the list for advanced viola students.

From the many existing transcriptions and arrangements a limited but representative number have been chosen. In general preference has been given to original compositions.

The grading marks stress purely technical difficulties and indicate which positions are to be used. Of course it may easily happen that a piece is relatively simple technically while demanding advanced musicianship. But technical difficulty is fairly easy to define, whereas musical qualities are hard to indicate by grades. Full allowance must be made for this when consulting the grading signs.

In the "Remarks" referring to the small pieces and to pieces only of pedagogical value I have tried to point out their technical problems and general character. The annotations in connection with the more important com-

positions seem to me in many cases entirely inadequate, while the metronome marks indicate only approximate tempi. Words will never be sufficient to interpret the full meaning of music, which is elusive and intangible. It is much easier to express the meaning of words with music than to express the meaning of music with words. If the kind reader finds the "Remarks" in some ways interesting and stimulating I shall feel well rewarded for my efforts.

A word of thanks and appreciation is due to Mr. Charles R. Bietsch of G. Schirmer, Inc. for his tireless assistance in placing the necessary material at my disposal.

Hans Letz
Hackensack, N.J.
January, 1947

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